

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

C. H. H. PARRY.

THE LOTOS EATERS

TWO SHILLINGS.

LONDON NOVELLO & Co. LTD

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# A NEW SERIES OF SACRED SONGS

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY  
ALBERTO RANDEGGER.

PRICE TWO SHILLINGS EACH BOOK.

*The two sets of Songs for each voice are also published in four volumes.*

CLOTH, SIX SHILLINGS EACH.

## FIRST SET.

### SOPRANO.

1. My heart ever faithful ... J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... Ch. Gounod
4. With verdure clad ("Creation") ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... J. Benedict

### TENOR.

1. O God, have mercy (Pieta, Signore) ... A. Stradella
2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul") ...  
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

### CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")  
F. Mendelssohn-Bartholdy
3. What thou I trace ("Solomon") ... Handel
4. Evening Prayer ("Eli") ... M. Costa
5. There is a green hill ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... J. Benedict

### BASS.

1. Hast thou despise ... J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") ... M. Costa

## SECOND SET.

### SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)  
C. Saint-Saens
2. Lo! the heaven-descended Prophet  
("The Passion") ... C. H. Graun
3. Jerusalem ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Great is Jehovah ... F. Schubert
5. Turn Thee unto me ("Eli") ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

### TENOR.

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") ... Handel
4. O come, let us worship (Psalm xev.)  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... Beethoven

### CONTRALTO.

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pieta, Signore) ... A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... A. Dvorak
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... G. Rossini
6. Morning Prayer ("Eli") ... M. Costa

### BASS.

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... F. Schubert
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Consume them all ("St. Paul")  
F. Mendelssohn-Bartholdy
6. Nazareth ... Ch. Gounod

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE CHORIC SONG

FROM

# THE LOTOS-EATERS

BY

ALFRED, LORD TENNYSON

SET TO MUSIC

FOR

SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

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PRICE TWO SHILLINGS.

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PRINTERS.

# THE LOTOS-EATERS.\*

"COURAGE!" he said, and pointed toward the land,  
"This mounting wave will roll us shoreward soon."

In the afternoon they came unto a land  
In which it seemed always afternoon.  
All round the coast the languid air did swoon,  
Breathing like one that hath a weary dream.  
Full-faced above the valley stood the moon;  
And like a downward smoke, the slender stream  
Along the cliff to fall and pause and fall did seem.

A land of streams! some, like a downward smoke,  
Slow-dropping veils of thinnest lawn, did go;  
And some thro' wavering lights and shadows broke,  
Rolling a slumbrous sheet of foam below.  
They saw the gleaming river seaward flow  
From the inner land: far off, three mountain-tops,  
Three silent pinnacles of aged snow,  
Stood sunset-flush'd: and, dew'd with showery drops,  
Up-clomb the shadowy pine above the woven copse.

The charmed sunset linger'd low adown  
In the red West: thro' mountain clefts the dale  
Was seen far inland, and the yellow down  
Border'd with palm, and many a winding vale  
And meadow, set with slender galingale;  
A land where all things always seem'd the same!

And round about the keel with faces pale,  
Dark faces pale against that rosy flame,  
The mild-eyed melancholy Lotos-eaters came.

Branches they bore of that enchanted stem,  
Laden with flower and fruit, whereof they gave  
To each, but whoso did receive of them,  
And taste, to him the gushing of the wave  
Far far away did seem to mourn and rave  
On alien shores; and if his fellow spake,  
His voice was thin, as voices from the grave;  
And deep asleep he seem'd, yet all awake,  
And music in his ears his beating heart did make.

They sat them down upon the yellow sand,  
Between the sun and moon upon the shore;  
And sweet it was to dream of Fatherland,  
Of child, and wife, and slave; but evermore  
Most weary seem'd the sea, weary the oar,  
Weary the wandering fields of barren foam.  
Then some one said, "We will return no more";  
And all at once they sang, "Our island home  
Is far beyond the wave; we will no longer roam."

## CHORIC SONG.

### I.

THERE is sweet music here that softer falls  
Than petals from blown roses on the grass,  
Or night-dews on still waters between walls  
Of shadowy granite, in a gleaming pass;  
Music that gentlier on the spirit lies,  
Than tir'd eyelids upon tir'd eyes;  
Music that brings sweet sleep down from the blissful skies.

Here are cool mosses deep,  
And thro' the moss the ivies creep,  
And in the stream the long-leaved flowers weep,  
And from the craggy ledge the poppy hangs in sleep.

### II.

Why are we weigh'd upon with heaviness,  
And utterly consumed with sharp distress,  
While all things else have rest from weariness?  
All things have rest: why should we toil alone,  
We only toil, who are the first of things,  
And make perpetual moan,  
Still from one sorrow to another thrown:  
Nor ever fold our wings,  
And cease from wanderings,  
Nor steep our brows in slumber's holy balm;  
Nor hearken what the inner spirit sings,  
"There is no joy but calm!"  
Why should we only toil, the roof and crown of things?

### III.

Lo! in the middle of the wood,  
The folded leaf is woo'd from out the bud  
With winds upon the branch, and there  
Grows green and broad, and takes no care,  
Sun-steep'd at noon, and in the moon  
Nightly dew-fed; and turning yellow  
Falls and floats adown the air.  
Lo! sweeten'd with the summer light,  
The full-juiced apple, waxing over-mellow,  
Drops in a silent autumn night.  
All its allotted length of days,  
The flower ripens in its place,  
Ripens and fades, and falls, and hath no toil,  
Fast-rooted in the fruitful soil.

### IV.

Hateful is the dark-blue sky,  
Vaulted o'er the dark-blue sea.  
Death is the end of life; ah, why  
Should life all labour be?  
Let us alone. Time driveth onward fast,  
And in a little while our lips are dumb.  
Let us alone. What is it that will last?  
All things are taken from us, and become

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Portions and parcels of the dreadful Past.  
 Let us alone. What pleasure can we have  
 To war with evil? Is there any peace  
 In ever climbing up the climbing wave?  
 All things have rest, and ripen toward the  
 grave  
 In silence; ripen, fall and cease:  
 Give us long rest or death, dark death, or  
 dreamful ease.

## v.

How sweet it were, hearing the downward  
 stream,  
 With half-shut eyes ever to seem  
 Falling asleep in a half-dream!  
 To dream and dream, like yonder amber light,  
 Which will not leave the myrrh-bush on the  
 height;  
 To hear each other's whisper'd speech;  
 Eating the Lotos day by day,  
 To watch the crisping ripples on the beach,  
 And tender curving lines of creamy spray;  
 To lend our hearts and spirits wholly  
 To the influence of mild-minded melancholy;  
 To muse and brood and live again in memory,  
 With those old faces of our infancy  
 Heap'd over with a mound of grass,  
 Two handfuls of white dust, shut in an urn of  
 brass!

## vi.

Dear is the memory of our wedded lives,  
 And dear the last embraces of our wives  
 And their warm tears: but all hath suffer'd  
 change:  
 For surely now our household hearths are cold:  
 Our sons inherit us: our looks are strange:  
 And we should come like ghosts to trouble joy.  
 Or else the island princes over-bold  
 Have eat our substance, and the minstrel sings  
 Before them of the ten years' war in Troy,  
 And our great deeds, as half-forgotten things.  
 Is there confusion in the little isle?  
 Let what is broken so remain.  
 The Gods are hard to reconcile:  
 'Tis hard to settle order once again.  
 There is confusion worse than death,  
 Trouble on trouble, pain on pain,  
 Long labour unto aged breath,  
 Sore task to hearts worn out by many wars  
 And eyes grown dim with gazing on the pilot-  
 stars.

## vii.

But, propt on beds of amaranth and moly,  
 How sweet (while warm airs lull us, blowing  
 lowly)  
 With half-dropt eyelids still,  
 Beneath a heaven dark and holy,  
 To watch the long bright river drawing slowly  
 His waters from the purple hill—

To hear the dewy echoes calling  
 From cave to cave thro' the thick-twined vine—  
 To watch the emerald-colour'd water falling  
 Thro' many a wov'n acanthus-wreath divine!  
 Only to hear and see the far-off sparkling brine,  
 Only to hear were sweet, stretch'd out beneath  
 the pine.

## viii.

The Lotos blooms below the barren peak:  
 The Lotos blows by every winding creek:  
 All day the wind breathes low with mellow  
 tone:  
 Thro' every hollow cave and alley lone  
 Round and round the spicy downs the yellow  
 Lotos-dust is blown.  
 We have had enough of action, and of motion  
 we,  
 Roll'd to starboard, roll'd to larboard, when the  
 surge was seething free,  
 Where the wallowing monster spouted his foam-  
 fountains in the sea.  
 Let us swear an oath, and keep it with an equal  
 mind,  
 In the hollow Lotos-land to live and lie reclined  
 On the hills like Gods together, careless of  
 mankind.  
 For they lie beside their nectar, and the bolts  
 are hurl'd  
 Far below them in the valleys, and the clouds  
 are lightly curl'd  
 Round their golden houses, girdled with the  
 gleaming world:  
 Where they smile in secret, looking over wasted  
 lands,  
 Blight and famine, plague and earthquake,  
 roaring deeps and fiery sands,  
 Clanging fights, and flaming towns, and sinking  
 ships, and praying hands.  
 But they smile, they find a music centred in a  
 doleful song  
 Steaming up, a lamentation and an ancient  
 tale of wrong,  
 Like a tale of little meaning tho' the words are  
 strong;  
 Chanted from an ill-used race of men that  
 cleave the soil,  
 Sow the seed, and reap the harvest with  
 enduring toil.  
 Storing yearly little dues of wheat, and wine  
 and oil;  
 Till they perish and they suffer—some, 'tis  
 whisper'd—down in hell  
 Suffer endless anguish, others in Elysian  
 valleys dwell,  
 Resting weary limbs at last on beds of asphodel.  
 Surely, surely, slumber is more sweet than toil,  
 the shore  
 Than labour in the deep mid-ocean, wind and  
 wave and oar;  
 Oh rest ye, brother mariners, we will not  
 wander more.



# THE LOTOS-EATERS.

I.

## CHORIC SONG.

C. H. H. PARRY.

*Andante tranquillo.*

PIANO.

First system of the piano introduction. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Andante tranquillo*. The dynamics are marked *p* (piano).

Second system of the piano introduction. The right hand continues the melody, and the left hand continues the bass line. The dynamics are marked *p* (piano).

Third system of the piano introduction. The right hand continues the melody, and the left hand continues the bass line. The dynamics are marked *pp* (pianissimo).

Fourth system of the piano introduction. The right hand continues the melody, and the left hand continues the bass line. The dynamics are marked *ppp* (pianississimo) and *p* (piano).

SOPRANO.

There is sweet mu - sic here . . . that soft - er falls Than

ALTO.

There is sweet mu - sic here . . . that soft - er falls Than

TENOR.

There is sweet mu - sic here . . . that soft - er falls Than

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenor) sing the lyrics. The piano accompaniment is in the right hand of the grand staff. The dynamics are marked *p* (piano) and *pp* (pianissimo).

pet-als from blown ro-ses on the grass, Or

pet-als from blown ro-ses on the grass, Or

pet-als from blown ro-ses on the grass, Or

*p*

night-dews on still wa-ters be-tween walls Of sha-dow-y gran-ite, in a

night-dews on still wa-ters be-tween walls Of sha-dow-y gran-ite, in a

night-dews on still wa-ters be-tween walls Of sha-dow-y gran-ite, in a

*poco a poco cres.*

*poco a poco cres.*

*poco a poco cres.*

*poco a poco cres.*

gleam-ing pass; Mu-sic that gent-lier on the

gleam-ing pass; Mu-sic that gent-lier on the

gleam-ing pass; Mu-sic that gent-lier on the

*A*

*p*

*p*



*dim.*  
 spi - rit lies, Than tir'd eye - lids up-on tir'd eyes ; Mu - sic that brings sweet  
*dim.*  
 spi - rit lies, Than tir'd eye - lids up-on tir'd eyes ; Mu - sic that brings sweet  
*dim.*  
 spi - rit lies, Than tir'd eye - lids up-on tir'd eyes ; Mu - sic that brings sweet

sleep down from the bliss-ful skies.  
 sleep down from the bliss-ful skies.  
 sleep down from the bliss-ful skies.

Here . . are cool moss-es deep, And thro' the moss the  
 Here . . are cool moss-es deep, And thro' the moss the  
 Here . . are cool moss-es deep, . . And thro' the

i - vies creep, And in the stream the long-leav'd flowers weep, And from the  
 i - vies creep, And in the stream the long-leav'd flowers weep, And from the  
 moss the i - vies creep, And in the stream the long-leav'd flowers weep,

crag - gy ledge the pop - py hangs . . . in  
 crag - gy ledge the pop - py hangs in  
 And from the crag-gy ledge the pop-py hangs in

sleep.  
 sleep.  
 sleep.  
 B  
 mf

*Allegro.*

Why are we weigh'd upon with hea - vi-ness, And ut - ter-ly con -

Why are we weigh'd upon with hea - vi-ness, And ut - ter-ly con -

Why are we weigh'd upon with hea - vi-ness, And ut - ter-ly con -

Why are we weigh'd upon with hea - vi-ness, And ut - ter-ly con -

*Allegro.*

*f*

*f*

*f*

*f*

sum'd with sharp dis - tress, While all things else have rest . . from

sum'd with sharp dis - tress, While all things else have rest . . from

sum'd with sharp dis - tress, While all things else have rest . . from

sum'd with sharp dis - tress, While all things else have rest . . from

*dim.*

*dim.*

*dim.*

*dim.*

wear - i-ness? All things have rest : why should we . . toil a -

wear - i-ness? All things have rest : why should we . . toil a -

wear - i-ness? All things have rest : why should we . . toil a -

wear - i-ness? All things have rest : why should we . . toil a -

*p*

*p*

*p*

*p*

*cres.*

- lone, We on - ly toil, who are the first of things, And make per-pet - u - al

- lone, We on - ly toil, who are the first of things, And make per-pet - u - al

*cres.*

moan, Still from one sor - row to an - oth - er thrown :

moan, Still from one sor - row to an - oth - er thrown :

*poco dim.*

*poco dim.*

Nor ev - er fold our wings, And cease from wan-derings,

Nor ev - er fold our wings, And cease from wan-derings,

*dim.* *mf*

*dim.*  
Nor steep our brows . . . in slum - ber's ho - ly

*dim.*  
Nor steep our brows . . . in slum - ber's ho - ly

*p*  
balm; Nor heark - en what the in - ner spi - rit sings,

*p*  
balm; Nor heark - en what the in - ner spi - rit sings,

*f* "There is no joy, but calm!" *p* Why should we on - ly toil,

*f* "There is no joy, but calm!" *p* Why should we on - ly toil,

*f* "There is no joy, but calm!" *p* Why should we on - ly toil,

*f* "There is no joy, but calm!" *p* Why should we on - ly toil,

*mf* *cres.* *f*

the roof and crown . . . . . of

the roof and crown . . . . . of

the roof and crown . . . . . of

the roof and crown . . . . . of

2o.

*f cres.*

things?

things?

things?

things?

*dim.*



III.

9

SOPRANO SOLO. *p*

*d = d.*

Lo!

in the mid-dle of the wood, The

*mf*

fold - ed leaf is woo'd from out the bud With winds

... up - on the branch, and there Grows green and broad,

*cres.*

*poco cres.*

... and takes no care, Sun - steep'd at noon.

*cres.*

and in the moon Night - ly dew - fed ;

and turn-ing yel-low . . Falls, and floats a-down the air.

*mf* Lo ! sweeten'd with the sum-mer light, The

*f* *poco rit.*

full-juiced ap-ple, wax-ing o-ver-mel-low, Drops in a si-lent au-tumn

night. All its al-lot-ted length of

days, The flower ri-pens in its place, Ri-pens and fades, and falls, and hath no

toil, Fast - root - - - ed in the fruit - ful

soil.

*Allegro moderato.*

F

Hate-ful is the dark-blue sky, Vault-ed o'er the dark - blue sea.

Hate-ful is the dark-blue sky, Vault-ed o'er the dark - blue sea.

Hate-ful is the dark-blue sky, Vault-ed o'er the dark - blue sea.

Hate-ful is the dark-blue sky, Vault-ed o'er the dark - blue sea.

*Allegro moderato.*

*f*

Death is the end of

Death is the end of

Death is the end of

Death is the end of

*dim.*

*f*

life; ah, why Should life all la - bour be?

life; ah, why Should life all la - bour be?

life; ah, why Should life all la - bour be?

life; ah, why Should life all la - bour be?

*Animato.*

*p*

*f* 3  
Let us a - lone. Time

*f* 3  
Let us a - lone. Time

*f* 3  
Let us a - lone. Time

*f* 3  
Let us a - lone. Time

*dim.* 3  
driveth onward fast, And in a lit-tle while . . our lips are *p*

*dim.* 3  
driv - eth on-ward fast, And in a lit-tle while . . our lips are *p*

*dim.* 3  
driv - eth on-ward fast, And in a lit-tle while . . our lips are *p*

*dim.* 3  
driv - eth onward fast, And in a lit-tle while . . our lips are *p*

*cres.* *dim.*

*G* *dumb.* *f* 3  
Let us a -

*dumb.* *f* 3  
Let us a -

*dumb.* *f* 3  
Let us a -

*dumb.* *f* 3  
Let us a -

*G* *p* *cres. molto.*

lone. What is it that will last?

lone. What is it that will last?

lone. What is it that will last?

lone. What is it that will last?

*dim.*

*Ped.*

*p* All things are tak - en from us, and be - come Por - tions and par - cels of the

*dim.*

*p* All things are tak - en from us, and be - come Por - tions and par - cels of the

*dim.*

*p* All things are tak - en from us, and be - come Por - tions and par - cels of the

*dim.*

*p* All things are tak - en from us, and be - come Por - tions and par - cels of the

*dim.*

*p* *pp* H

dread - - ful Past.

dread - - ful Past.

dread - - ful Past.

*pp*

dread - - ful Past.

*p* *cres. molto.*

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*f* *3* *Let us a lone.* *p* *What*  
*f* *3* *Let us a lone.* *p* *What*  
*f* *3* *Let us a lone.* *p* *What*  
*f* *3* *Let us a lone.* *p* *What*

*f* *dim.* *p*  
*cres.*  
*cres.*  
*cres.*  
*cres.*  
*cres.*  
*Kp*  
*p*  
*p*  
*p*  
*Kp* *dim.*

pleasure can we have To war with e - vil? Is there an - y peace In ev - er climbing up the  
 pleasure can we have To war with e - vil? Is there an - y peace In ev - er climbing up the  
 pleasure can we have To war with e - vil? Is there an - y peace In ev - er climbing up the  
 pleasure can we have To war with e - vil? Is there an - y peace, In ev - er climbing up the  
 climb - ing wave? . . . All things have rest, and ri - pen toward the  
 climb - ing wave? . . . All things have rest, and ri - pen toward the  
 climb - ing wave? . . . All things have rest, and ri - pen toward the  
 climb - ing wave? . . . All things have rest, and ri - pen toward the

grave In si - lence ; ri - pen, fall and cease :  
 grave In si - lence ; ri - pen, fall and cease :  
 grave In si - lence ; ri - pen, fall and cease :  
 grave In si - lence ; ri - pen, fall and cease :

*pp* *rit.* *p*

Give us long rest or death, dark death, or dreamful  
 Give us long rest or death, dark death, or dreamful  
 Give us long rest or death, dark death, or dreamful  
 Give us long rest or death, dark death, or dreamful

*pp*

*Andante tranquillo.*  
 ease.  
 ease.  
 ease.  
 ease.  
*Andante tranquillo.*

SOPRANO SOLO. *p*

How sweet it were, hearing the downward

stream, With half-shut eyes ev-er to seem Fall-ing a-sleep

in a half-dream! . . . To

dream and dream, like yon-der am-ber light, Which will not leave . . . the

myrrh-bush on the height; To hear each other's whisper'd speech;

*cres.* *p*

Eat - ing the Lo - tos day by day, To watch the crisping

*p* 3 3 3 3

rip-ples on the beach, And ten-der curv-ing

3 3 3 3 3 3 3 3

*cres.* *dim.*

lines of cream-y spray; To lend our hearts and spi-rits

*p* 3 3 3 3 3 3 3 3

*cres.*

whol - ly To the in - fluence of mild-mind-ed mel-an-cho-ly;

*p*

*p* 3

To muse and brood and live a-gain in

*p*

me-mo-ry, with those old fa - ces of our in - fan-cy

*pp*  
Heap'd o-ver with a mound of grass.

Two hand-fuls of white dust, shut . . in an urn of

brass! . . .

VI. 20

CHORUS. TENOR. *Moderato.*

Dear is the me-mo-ry of our wed-ded lives, . .

BASS. *p*

Dear is the me-mo-ry of our wed-ded lives, . .

*Moderato.*

And dear the last em-bra-ces of our wives And their warm tears; but

*pp*

And dear the last em-bra-ces of our wives And their warm tears; but

*pp*

*p*

all hath suf-fer'd change; For sure-ly now our

all hath suf-fer'd change; For sure-ly now our

*p cres.*

house-hold hearths are cold: Our sons in-he-rit us: . . . our looks are

house-hold hearths are cold: Our sons in-he-rit us: . . . our looks are



strange: . . . . And we should come like ghosts to trouble joy.

strange: . . . . And we should come like ghosts to trouble joy.

*Più animato.*

Or else the is - land prin - ces o - ver - bold .

Or else the is - land prin - ces o - ver - bold .

*Più animato.*

. Have eat our substance, and the min-strel sings Be - fore them of the

. . Have eat our substance, and the min-strel sings Be - fore them of the

*mf* *cres.*

*mf* *cres.*

ten years' war in Troy,

ten years' war in Troy,

And our great deeds, . . . . . as half-for-gotten things

And our great deeds, . . . . . as half-for-gotten things.

*f* *p* *p* *3*

Is there con-fu-sion in the

Is there con-fu-sion in the

*p* *p* *af* *p*

lit-tle isle? Let what is bro-ken so re-main.

lit-tle isle? Let what is bro-ken so re-main.

*p* *V* *p* *V*

The gods are hard to re-con-cile: 'Tis hard to

The gods are hard to re-con-cile: 'Tis hard to

set-tle or - der once a - gain. There is con - fu-sion worse than

set-tle or - der once a - gain. There is con - fu-sion worse than

death, Trou-ble on trou-ble, pain on pain, . . .

death, Trou-ble on trou-ble, pain on pain, . . .

*dim.*

*Lento. poco a poco cres.* *cres sempre.* *pp*

Long la-bour un-to a-ged breath, Sore task to hearts worn out by ma-ny wars And

*p poco a poco cres.* *cres sempre.* *pp*

Long la-bour un-to a-ged breath, Sore task to hearts worn out by ma-ny wars And

*Lento.* *f*

1st Tenor. *pp*

eyes grown dim with gaz-ing on the pi-lot-stars.

2nd Tenor. *pp*

eyes grown dim from gaz-ing on the pi-lot-stars.

1st Bass. *pp*

*espressivo.* eyes grown dim from gaz-ing on the pi-lot-stars.

2nd Bass. *pp*

eyes grown dim with gaz-ing on the pi-lot-stars.

*p* *p*

*poco cres.*

*dim.*

SOPRANO SOLO.  
*Andantino.*

*p* But, propt . . on beds . . of a ma - ranth and mo - ly, How

*Andantino.*

*p*

sweet (while warm airs lull us, blowing low - - ly) With half-dropt eye-lids still,

*p*

*dim.*

Be - neath a hea - ven dark and ho - ly, To watch the long bright riv - er drawing

slow - - ly His wa - ters from the pur - ple hill -

*mf*

*p* To hear the dew - y e - choes call - ing From cave to cave thro' the

*f*

thick-twined vine— To watch the em-er-ald-colour'd wa - ter fall - ing

Thro' many a wov'n a-canthus - wreath . . di - vine ! On-ly to hear and see the

far-off sparkling brine, On-ly to hear . . were sweet, . . were sweet,

. . . stretched out . . . beneath the pine,

pp



*cres.*  
*p* The Lo - tos blooms be-low the bar - ren peak : The  
*cres.*  
*p* The Lo - tos blooms be-low the bar - ren peak : The  
*cres.*  
*p* The Lo - tos blooms be-low the bar - ren peak : The  
*cres.*  
*p* The Lo - tos blooms be-low the bar - ren peak : The

*mf* *cres. molto.*

*ff* *mf* Lo - tos blows . . by ev-ry wind-ing creek : All day the wind breathes low with  
*ff* *mf* Lo - tos blows . . by ev-ry wind-ing creek : All day the wind breathes low with  
*ff* *mf* Lo - tos blows . . by ev-ry wind-ing creek : All day the wind breathes low with  
*ff* *mf* Lo - tos blows . . by ev-ry wind-ing creek : All day the wind breathes low with

*8va*

*cres.* *mf* mellow-er tone : Thro' ev-ry hollow cave and al-ley lone Round and round the  
*cres.* *mf* mellow-er tone : Thro' ev-ry hollow cave and al-ley lone Round and round the  
*cres.* *mf* mellow-er tone : Thro' ev-ry hollow cave and al-ley lone Round and round the  
*cres.* *mf* mellow-er tone : Thro' ev-ry hollow cave and al-ley lone Round and round the

*cres.*

spi - cy downs the yel - low Lo - tos-dust is blown.

spi - cy downs the yel - low Lo - tos-dust is blown.

spi - cy downs the yel - low Lo - tos-dust is blown.

spi - cy downs the yel - low Lo - tos-dust is blown.

CHORUS. TENOR.

We have had e-nough of ac-tion, and of motion we, Roll'd to starboard,

BASS.

We have had e-nough of ac-tion, and of motion we, Roll'd to starboard,

roll'd to lar-board, when the surge . . was seeth - ing free,

roll'd to lar-board, when the surge . . was seeth - ing free,

Where the wal-low-ing mon-ster spout-ed his foam-foun-

Where the wal-low-ing mon-ster spout-ed his foam-foun-

- tains in the sea.

- tains in the sea.

*dim.*

*Sua bassa*

*dim.*

*Sua*

Let us swear an oath, and keep it with an equal

Let us swear an oath, and keep it with an equal

mind, In the hol - low Lo-tos-land to live and lie re-clined On the

mind, In the hol - low Lo-tos-land to live and lie re-clined On the

*cres. molto.*

hills like gods to-gether, care - less of man -

hills, like gods to-gether, care - less of man -

*poco rit.*

*a tempo.* SOPRANO. *mf* kind. For they lie be-side their nec - tar, And the

*a tempo.* ALTO. *mf* kind. For they lie be-side their nec - tar, And the

*mf a tempo.*

bolts are hurled Far be - low them in the val - leys, and the clouds are

bolts are hurled Far be - low them in the val - leys, and the clouds are

*cres. molto.*  
light - ly curled Round their gold - en hous - es, gir - dled with the

*cres. molto.*  
light - ly curled Round their gold - en hous - es, gir - dled with the

*cres. molto.*

gleam - - - ing world:

gleam - - - ing world:

*dim.*

SOPRANO.

Where they smile in se - cret, look - ing o - ver wast - ed lands,

ALTO.

Where they smile in se - cret, look - ing o - ver wast - ed lands,

TENOR.

Where they smile in se - cret, look - ing o - ver

BASS.

Where they smile in se - cret, look - ing o - ver

Poco animando.

*p*

*cres.*

Blight . . . and fa-mine, plague . . . and earth-quake,

*cres.*

Blight . . . and fa-mine, plague . . . and earth-quake,

wast - ed lands,

Blight . . . and fa-mine, plague and

wast - ed lands,

Blight . . . and fa-mine, plague and

AA

roar - ing deeps . . . and fie - ry sands,

roar - ing deeps . . . and fie - ry sands,

earth - quake, roar - ing deeps and fie - ry sands,

earth - quake, roar - ing deeps and fie - ry sands,

AA

Clang-ing fights, . . . . . and flam-ing towns, . . . . . and sink-ing

Clang-ing fights, . . . . . flam-ing towns, . . . . . and

Clang-ing fights, . . . . . flam-ing towns, . . . . .

Clang-ing fights, . . . . . flam-ing towns, . . . . .

ships, . . . . . and pray-ing hands.

sink-ing ships, . . . . . and pray-ing hands.

sink-ing ships, . . . . . and pray-ing hands.

sink-ing ships, . . . . . and pray-ing hands.

sink-ing ships, . . . . . and pray-ing hands.

*Meno mosso.* SOPRANO SOLO. *p*

But they smile, . . . they find a mu-sic cen-tred in a

*Meno mosso.* *p*



*cres.*

dole-ful song Steam-ing up, a la-men-ta-tion and an an-cient tale of

*f* *mf* *Animando.*

wrong, Like a tale of lit-tle mean-ing though the words are strong ;

*f* *mf* *p* *Animando.*

Chant ed from an ill-used race of men . . that cleave the soil,

*cres.*

Sow the seed, and reap the har-vest with en-dur-ing toil,

*cres.*

Stor-ing year-ly lit-tle dues of wheat, and wine and oil ;

BB *f* Till they per - ish and they suf - fer— some, 'tis whisper'd—down in

BB *p rit.*

*dim. rit.*

hell Suf - fer end - less an - guish, oth - ers in E -

*Poco meno mosso.*

*p*

*Poco meno mosso.*

*tranquillo.*

ly - sian val - - leys dwell,

*poco animando.*

*mf* Rest - ing wea - ry limbs at last

*mf* *cres.*

on beds . . . . of

as - pho - del. . .

*cres.*

*dim.* *dim.*

SOPRANO. *p* *tranquillo.*  
Sure - ly, sure - ly, slum - ber is more

ALTO. *p*  
Sure - ly, sure - ly, slum - ber

TENOR. *p*  
Sure - ly, sure - ly, slum - ber

BASS. *p*  
Sure - ly, sure - ly, slum - ber

*dolce.*

*poco cres.*

sweet than toil, . . . the shore Than la - bour in the deep mid -

*poco cres.*

is more sweet than toil, . . the shore Than la - bour in the deep mid -

*poco cres.*

is more sweet than toil, the shore Than la - bour in the deep mid -

*poco cres.*

is more sweet than toil, the shore Than la - bour in the deep mid -

*p*

o - cean, wind and wave . . . and oar; . . .

o - cean, wind and wave . . . and oar; . . .

o - cean, wind . . . and wave and oar; . . .

o - cean, wind . . . and wave and oar; . . .

*Allegro tranquillo. Alla breve.*

rest . . . . . ye, O rest . . . . .

O rest . . . . . ye, O

O rest . . . . . ye,

O rest . . . . . ye,

O rest . . . . . ye,

*Allegretto tranquillo. Alla breve.*

*p* *poco cres.* *poco cres.*

ye,

rest . . . . . ye, rest, . . . O rest . . . . . ye,

O rest . . . . . ye, O rest . . . . . ye,

O rest . . . . . ye, O rest . . . . . ye,

O rest ye, O rest ye,

*dim.*

CC

bro-ther ma - ri-ners,      bro-ther ma - ri-ners,      we will not

bro-ther ma - ri-ners,      bro-ther ma - ri-ners,

bro-ther ma - ri-ners,      bro-ther ma - ri-ners,

bro-ther ma - ri-ners,      bro-ther ma - ri-ners,

bro-ther ma - ri-ners,      bro-ther ma - ri-ners,

CC

*cres.*      *Andante.*

wan - - - - - der more. . . . .

*p*      *cres.*      *p*

we will not wan - - - - - der more. . . . .

*p*      *cres.*      *p*

we will not wan - - - - - der more. . . . .

*p*      *cres.*      *p*

we will not wan - - - - - der more. . . . .

*p*      *cres.*      *p*

we will not wan - - - - - der more. . . . .

*cres. molto.*      *Andante.*

*p* *dim.*

*pp* We will not  
*pp* We will not  
*pp* We will not  
*pp* We will not

Soprano Solo.

*p* We will not wan - der more. . . . .  
 wan - der more. . . . .  
 wan - der more. . . . .  
 wan - der more. . . . .  
 wan - der more. . . . .



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LET SONGS OF REJOICING	...	1/0	—	—	—	—
LORD IS A SUN AND SHIELD, THE	...	1/0	—	—	—	—
LORD IS MY SHEPHERD, THE	...	1/0	—	—	—	—
(Ditto, CHORUSES ONLY, Sol-FA, 0/2)	...	1/0	—	—	—	—
LORD, REBUKE ME NOT	...	1/0	—	—	—	—
MAGNIFICAT, IN D	...	1/0	—	—	—	—
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	...	2/6	3/0	4/0	—	—
MISSA BREVIS, IN A	...	1/6	—	—	—	—
MY SPIRIT WAS IN HEAVENESS (Sol-FA, 0/0)	...	1/0	—	—	—	—
NOW SHALL THE GRACE (Sol-FA, 0/0)	...	0/6	—	—	—	—
O LIGHT EVERLASTING (Sol-FA, 0/0)	...	1/0	—	—	—	—
J. S. BACH (continued).						
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O TEACH ME, LORD, MY DAYS TO NUMBER	...	1/0	—	—	—	—
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PRAISE OUR GOD WHO REIGNS IN HEAVEN	...	1/0	—	—	—	—
PRAISE THOU THE LORD, JERUSALEM	...	1/0	—	—	—	—
SAGES OF SHEBA, THE	...	1/0	—	—	—	—
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SPIRIT ALSO HELETH US, THE (Motet)	...	1/0	—	—	—	—
STRIKE, THOU HOUR SO LONG EXPECTED	...	1/6	—	—	—	—
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WATCH YE, PRAY YE	...	1/0	—	—	—	—
WHEN WILL GOD RECALL MY SPIRIT	...	1/0	—	—	—	—
GRANVILLE BANTOCK.						
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Ditto VOCAL PORTION (Sol-FA, 0/6)	...	1/6	—	—	—	—
COMMUNION SERVICE, IN C	...	1/6	—	—	—	—
ENGEDI; OR, DAVID IN THE WILDERNESS	...	1/0	1/6	2/6	—	—
FIDELIO (Opera)	...	3/6	—	—	—	—
Ditto (CHORUSES ONLY)	...	2/0	—	—	—	—
Ditto (Finale, Act II.)	...	1/6	—	—	—	—
MASS, IN C (Sol-FA, 1/0)	...	1/0	1/6	2/6	—	—
MASS, IN D	...	2/0	2/6	4/0	—	—
MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/0)	...	1/0	1/6	2/6	—	—
Ditto (CHORUSES ONLY)	...	0/6	1/0	—	—	—
PRAISE OF MUSIC	...	1/6	2/0	3/0	—	—
RUINS OF ATHENS (Sol-FA, 0/0)	...	1/6	—	—	—	—
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(Ditto, Sol-FA, 0/0)	...	—	—	—	—	—
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LEGEND OF ST. CECILIA (Sol-FA, 1/0)	...	2/6	3/0	4/0	—	—
PASSION MUSIC (from St. PETER)	...	1/6	—	—	—	—
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BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	E. T. CHIPP.			
HARVEST-TIDE ...	1/0	—	—	NAOMI ...	2/0	—	—
SONG OF DEBORAH AND BARAK ...	2/6	—	—	HAMILTON CLARKE.			
TRAFALGAR (SOL-FA, 0/8) ...	1/6	—	—	DAISY CHA(N) (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/6	—	—
JOSIAH BOOTH.				DRUMS AND VOICES (ditto) (SOL-FA, 0/9) ...	2/0	—	—
DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/9) ...	2/6	—	—
RUTLAND BOUGHTON.				MISSING DUKE (ditto) (SOL-FA, 0/9) ...	2/6	—	—
INVINCIBLE ARMADA ...	1/6	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/9) ...	2/6	—	—
MIDNIGHT ...	2/0	—	—	FREDERIC CLIFFE.			
SKELETON IN ARMOUR ...	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/9) ...	2/0	2/6	—
KATE BOUNDY.				GERARD F. COBB.			
RIVAL FLOWERS (Operetta, Children's voices) ...	1/6	—	—	MY SOUL TRULY WAITETH ...	1/0	—	—
(Ditto, SOL-FA, 0/8) ...	—	—	—	SONG OF TRAFALGAR (Men's voices) ...	2/0	—	—
E. M. BOYCE.				S. COLERIDGE-TAYLOR.			
LAY OF THE BROWN ROSARY ...	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6) ...	2/6	3/0	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	ATONEMENT ...	3/6	4/0	5/0
YOUNG LOCHINVAR ...	1/6	—	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0) ...	2/6	3/0	—
J. BRAHMS.				BON-BON SUITE (SOL-FA, 1/0) ...	2/0	—	—
REQUIEM (SOL-FA, 1/0) ...	1/0	1/6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	1/6	—	—
RHAPSODY (SOL-FA, 0/8) ...	0/8	—	—	ENDYMION'S DREAM (SOL-FA, 0/8) ...	1/6	—	—
SONG OF DESTINY ...	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
C. BRAUN.				(Ditto, German words) ...	3/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE	—	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—
(Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,	—	—	—	MEG BLANE (SOL-FA, 0/8) ...	2/0	—	—
Children's voices) (SOL-FA, 0/8) ...	2/0	—	—	SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0
SIGURD ...	5/0	—	—	(Ditto, SOL-FA, 2/0) ...	—	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	FREDERICK CORDER.			
(Ditto, SOL-FA, 0/6) ...	—	—	—	BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
A. HERBERT BREWER.				MICHAEL COSTA.			
EMMAUS (SOL-FA, 0/8) ...	1/6	2/0	—	DREAM ...	1/0	—	—
HOLY INNOCENTS ...	2/0	—	—	H. COWARD.			
O PRAISE THE LORD ...	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0) ...	2/6	—	—
O SING UNTO THE LORD (88th Psalm) ...	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
SIR PATRICK SPENS (SOL-FA, 0/8) ...	1/6	—	—	F. H. COWEN.			
SONG OF EDEN ...	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) ...	2/0	—	—
SUMMER SPORTS ...	1/6	—	—	CORONATION ODE ...	1/6	—	—
J. C. BRIDGE.				DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0) ...	2/0	—	—
DANIEL ...	3/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6) ...	1/0	—	—
RESURGAM ...	1/6	—	—	JOHN GILPIN (SOL-FA, 1/0) ...	2/0	—	—
RUDEL ...	4/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
J. F. BRIDGE.				ROSE OF LIFE (Female voices) (SOL-FA, 0/9) ...	2/0	—	—
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	RUTH (Oratorio) (SOL-FA, 1/6) ...	4/0	4/6	6/0
(Ditto, SOL-FA, 0/8) ...	—	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ...	2/6	3/0	4/0
BOADICEA ...	2/6	—	—	SONG OF THANKSGIVING ...	1/6	—	—
CALLIRHOE (SOL-FA, 1/6) ...	2/6	3/0	4/0	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
CRADLE OF CHRIST ("Sabbat Mater Speciosa") ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9) ...	2/0	—	—
FLAG OF ENGLAND (SOL-FA, 0/8) ...	1/6	—	—	THORGRIM (Opera) ...	5/0	—	7/6
FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6	—	—	VEIL (Oratorio) ...	3/0	3/6	5/0
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6) ...	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—
HYMN TO THE CREATOR ...	1/0	—	—	WATER LILY ...	2/6	—	—
INCHCAPE ROCK (SOL-FA, 0/6) ...	1/0	—	—	J. W. COWIE.			
LOBSTER'S GARDEN PARTY (Children's voices)	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0) ...	1/6	—	—
(Ditto, SOL-FA, 0/4) ...	—	—	—	A. L. COWLEY.			
LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—	HARVEST COVENANT (SOL-FA, 1/0) ...	2/0	—	—
MOUNT MORIAH ...	3/0	—	—	THE EVANGEL (SOL-FA, 0/8) ...	1/0	—	—
NINEVEH ...	2/6	3/0	4/0	J. MAUDE CRAMPTON.			
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
SONG OF THE ENGLISH (SOL-FA, 0/8) ...	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
SPIDER AND THE FLY (Children's voices) ...	1/0	—	—	W. CROTCH.			
(Ditto, SOL-FA, 0/6) ...	—	—	—	PALESTINE ...	3/0	3/6	5/0
EDWARD BROOME.				W. H. CUMMINGS.			
HYMN OF TRUST ...	1/0	—	—	FAIRY RING ...	2/6	—	—
DUDLEY BUCK.				W. G. CUSINS.			
LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—	—
EDWARD BUNNETT.				B. J. DALE.			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	BEFORE THE PALING OF THE STARS ...	1/0	—	—
T. A. BURTON.				FÉLICIEN DAVID.			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0
MARTINET (Boys' voices) (SOL-FA, 0/8) ...	1/0	—	—	W. T. DAVID.			
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/0) ...	2/0	2/6	—
(Children's voices) (SOL-FA, 0/8) ...	—	—	—	H. WALFORD DAVIES.			
YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
(Ditto, SOL-FA, 0/6) ...	—	—	—	(SOL-FA, 2/0) ...	—	—	—
W. BYRD.				HERVE RIEL (SOL-FA, 0/8) ...	1/0	—	—
MASS FOR FOUR VOICES ...	2/6	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/8) ...	1/6	—	—
CARISSIMI.				LIFT UP YOUR HEARTS (Sacred Symphony) ...	2/6	—	—
JEPHTHAH ...	1/0	—	—	NOBLE NUMBERS ...	3/0	—	—
A. VON AHN CARSE.				ODE ON TIME ...	1/0	—	—
LAY OF THE BROWN ROSARY ...	2/6	—	—	TEMPLE (Oratorio) ...	4/0	5/0	6/0
				THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—

				Paper Cover.	Paper Board.	Cloth Half.
<b>DONIZETTI.</b>						
LA FIGLIA DEL REGGIMENTO (Opera) ...	3/6	—	5/0	—	—	—
LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0	—	—	—
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0	—	—	—
<b>F. G. DOSSERT.</b>						
COMMUNION SERVICE, IN E MINOR ...	3/0	—	—	—	—	—
<b>T. F. DUNHILL.</b>						
FROLIC SOME HOURS (Children's Voices) (Sol-Fa, 0/6) ...	1/6	—	—	—	—	—
TUBAL CAIN (Sol-Fa, 0/6) ...	1/0	—	—	—	—	—
<b>R. DUNSTAN.</b>						
A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—	—	—	—
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	—	—	—
<b>ANTONIN DVORAK.</b>						
AT THE FOOT OF THE CROSS (Stabat Mater) (Sol-Fa, 1/8) ...	2/6	3/0	4/0	—	—	—
COMMUNION SERVICE, IN D ...	1/6	—	—	—	—	—
MASS, IN D ...	1/6	—	—	—	—	—
PATRIOTIC HYMN ...	1/6	—	—	—	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—	—	—	—
REQUIEM MASS ...	5/0	6/0	7/6	—	—	—
SPECTRE'S BRIDE (Sol-Fa, 1/6) ...	3/0	3/6	5/0	—	—	—
Ditto (German and Bohemian Words) ...	6/0	—	—	—	—	—
ST. LUDMILA ...	5/0	6/0	7/6	—	—	—
Ditto (German and Bohemian Words) ...	9/0	—	—	—	—	—
STABAT MATER (Latin only) (Sol-Fa, 1/8) ...	2/6	3/0	4/0	—	—	—
<b>A. E. DYER.</b>						
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	—	—	—
SALVATOR MUNDI ...	2/6	—	—	—	—	—
<b>H. J. EDWARDS.</b>						
ASCENSION ...	2/6	—	—	—	—	—
EPIPHANY ...	2/0	—	—	—	—	—
PRaise TO THE HOLIEST ...	1/6	—	—	—	—	—
RISEN LORD ...	2/6	—	—	—	—	—
<b>EDWARD ELGAR.</b>						
APOSTLES ...	5/0	6/0	7/6	—	—	—
(Ditto, Choruses and Words of Solos only, Sol-Fa, 2/6)	—	—	—	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—	—	—	—
BANNER OF ST. GEORGE (Sol-Fa, 1/0) ...	1/6	—	—	—	—	—
BLACK KNIGHT (Sol-Fa, 1/0) ...	2/0	—	—	—	—	—
CARACTACUS (Sol-Fa, Choruses only, 1/6) ...	3/6	4/0	5/0	—	—	—
DREAM OF GERONTIUS ...	3/6	4/0	5/0	—	—	—
(Ditto, Sol-Fa, Choruses only, 1/6)	—	—	—	—	—	—
(Ditto, French Words, Prix fr. 7.50 net)	—	—	—	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—	—	—	—
GREAT IS THE LORD (48th Psalm) (Sol-Fa, 0/6) ...	0/8	—	—	—	—	—
MUSIC MAKERS, THE (Sol-Fa, 1/6) ...	2/6	3/0	4/0	—	—	—
KINGDOM ...	5/0	6/0	7/6	—	—	—
(Ditto, Choruses and Words of Solos only, Sol-Fa, 2/6)	—	—	—	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—	—	—	—
KING OLAF (Sol-Fa, Choruses only, 1/6) ...	3/0	3/6	5/0	—	—	—
LIGHT OF LIFE (Lux Christi) (Sol-Fa, 1/0) ...	2/6	—	—	—	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—	—	—	—
<b>ROSALIND F. ELLICOTT.</b>						
BIRTH OF SONG ...	1/6	—	—	—	—	—
ELYSIUM ...	1/0	—	—	—	—	—
<b>GUSTAV ERNEST.</b>						
ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/9) ...	1/6	—	—	—	—	—
<b>HARRY EVANS.</b>						
VICTORY OF ST. GARMON (Sol-Fa, 0/9) ...	1/6	—	—	—	—	—
<b>A. J. EYRE.</b>						
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	—	—	—
<b>T. FACER.</b>						
MERRY CHRISTMAS (Children's voices) (Sol-Fa, 0/6) ...	1/0	—	—	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (Sol-Fa, 0/9) ...	2/6	—	—	—	—	—
SONS OF THE EMPIRE (Children's voices) (Sol-Fa, 0/6) ...	1/6	—	—	—	—	—
<b>E. FANING.</b>						
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-Fa, 0/9 ...	—	—	—	—	—	—
<b>HENRY FARMER.</b>						
MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0) ...	2/0	2/6	3/6	—	—	—
<b>PERCY E. FLETCHER.</b>						
DEACON'S MASTERPIECE (Humorous) (Sol-Fa, 1/0) ...	1/6	—	—	—	—	—
ENCHANTED ISLAND (Operetta, Children's voices) ...	2/0	—	—	—	—	—
Ditto, Sol-Fa, 0/9 ...	—	—	—	—	—	—
OLD YEAR'S VISION (Operetta, Children's voices) ...	1/6	—	—	—	—	—
Ditto, Sol-Fa, 0/6 ...	—	—	—	—	—	—
TOY REVIEW (Operetta, Children's voices) (Sol-Fa, 0/8) ...	1/6	—	—	—	—	—
WALKUS AND THE CARPENTER (Children's voices) (Sol-Fa, 0/4) ...	1/0	—	—	—	—	—
<b>FLOTOW.</b>						
MARTHA (Opera) ...	3/6	—	5/0	—	—	—
<b>J. C. FORRESTER.</b>						
CALENDAR (Children's voices) (Sol-Fa, 0/9) ...	2/0	—	—	—	—	—
<b>MYLES B. FOSTER.</b>						
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-Fa, 0/8 ...	—	—	—	—	—	—
BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9) ...	1/6	—	—	—	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-Fa, 0/8 ...	—	—	—	—	—	—
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/8	—	—	—	—	—
SNOW FAIRIES (Female voices) (Sol-Fa, 0/8) ...	1/6	—	—	—	—	—
<b>ROBERT FRANZ.</b>						
PRaise YE THE LORD (117th Psalm) ...	1/0	—	—	—	—	—
<b>A. M. FRIEDLANDER.</b>						
MUSIC ...	1/6	—	—	—	—	—
RETURN TO ZION ...	2/6	—	—	—	—	—
<b>NIELS W. GADE.</b>						
CHRISTMAS EVE (Sol-Fa, 0/4) ...	1/0	1/6	—	—	—	—
COMALA ...	2/0	2/6	4/0	—	—	—
CRUSADERS (Sol-Fa, 1/0) ...	2/0	2/6	4/0	—	—	—
ERL-KING'S DAUGHTER (Sol-Fa, 0/9) ...	1/0	1/6	2/6	—	—	—
PSYCHE (Sol-Fa, 1/6) ...	2/6	3/0	4/0	—	—	—
SPRING'S MESSAGE (Sol-Fa, 0/3) ...	0/8	—	—	—	—	—
ZION ...	1/0	1/6	2/6	—	—	—
<b>HENRY GADSBY.</b>						
ALCESTIS (Male voices) ...	4/0	—	—	—	—	—
COLUMBUS (Male voices) ...	2/6	—	—	—	—	—
LORD OF THE ISLES (Sol-Fa, 1/0) ...	2/6	—	—	—	—	—
<b>F. W. GALPIN.</b>						
OLDE ENGLYSHE PASTYMES (Children's voices) ...	1/6	—	—	—	—	—
<b>H. BALFOUR GARDINER.</b>						
NEWS FROM WHYDAH (Sol-Fa, 0/8) ...	0/8	—	—	—	—	—
<b>G. GARRETT.</b>						
HARVEST CANTATA (Sol-Fa, 0/6) ...	1/0	—	—	—	—	—
SHUNAMMITE ...	3/0	—	—	—	—	—
TWO ADVENTS ...	1/6	—	—	—	—	—
<b>A. R. GAUL.</b>						
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—	—	—	—
Ditto, Sol-Fa, 0/9 ...	—	—	—	—	—	—
ELFIN HILL (Female voices) ...	2/0	—	—	—	—	—
HARE AND THE TORTOISE (Children's voices) ...	1/0	—	—	—	—	—
Ditto, Sol-Fa, 0/6 ...	—	—	—	—	—	—
HOLY CITY (Sol-Fa, 1/0) ...	2/6	3/0	4/0	—	—	—
ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0) ...	2/6	3/0	4/0	—	—	—
JOAN OF ARC (Sol-Fa, 1/0) ...	2/6	3/0	4/0	—	—	—
LEGEND OF THE WOOD (Children's voices) ...	1/0	—	—	—	—	—
Ditto, Sol-Fa, 0/8 ...	—	—	—	—	—	—
PASSION SERVICE ...	2/6	3/0	4/0	—	—	—
PRINCE OF PEACE (Sol-Fa, 1/0) ...	2/6	3/0	4/0	—	—	—
RUTH (Sol-Fa, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	—	—	—
SONG OF LIFE (Sol-Fa, 0/8) ...	1/0	—	—	—	—	—
TEN VIRGINS (Sol-Fa, 1/0) ...	2/6	3/0	4/0	—	—	—
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	—	—	—
UNA (Sol-Fa, 1/0) ...	2/6	3/0	4/0	—	—	—
<b>FR. GERNSHEIM.</b>						
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—	—	—	—
<b>E. OUSELEY GILBERT.</b>						
SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-Fa, 0/8) ...	2/0	—	—	—	—	—
<b>F. E. GLADSTONE.</b>						
PHILIPPI ...	2/6	—	—	—	—	—
<b>GLUCK.</b>						
IPHIGENIA IN AULIS (Opera) ...	3/6	—	5/0	—	—	—
IPHIGENIA IN TAURIS (Opera) ...	3/6	—	5/0	—	—	—
ORPHEUS (Choruses only, Sol-Fa, 1/0) ...	3/6	—	—	—	—	—
Ditto (Act II, only) ...	1/6	—	—	—	—	—
Ditto (Act II, Choruses only, Sol-Fa, 0/9) ...	—	—	—	—	—	—
<b>PERCY GODFREY.</b>						
SONG OF THE AMAL ...	1/6	—	—	—	—	—
<b>HERMANN GOETZ.</b>						
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	—	—	—
NGENIA (Sol-Fa, 0/8) ...	1/0	—	—	—	—	—
WATER-LILY (Male voices) (Sol-Fa, 0/9) ...	1/6	—	—	—	—	—
<b>A. M. GOODHART.</b>						
ARETHUSA ...	1/0	—	—	—	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—	—	—	—
FOUNDER'S DAY ...	1/6	—	—	—	—	—
SIR ANDREW BARTON ...	1/0	—	—	—	—	—
SPANISH ARMADA ...	0/6	—	—	—	—	—
<b>CH. GOUNOD.</b>						
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	—	—	—
Ditto (Troisième Messe Solennelle) ...	1/6	—	—	—	—	—
DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—	—	—	—
DE PROFUNDIS (English or Latin Words) ...	1/0	—	—	—	—	—
FAUST (Selection) (Sol-Fa, 0/9) ...	1/0	—	—	—	—	—
GALLIA (Sol-Fa, 0/4) ...	1/0	—	—	—	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6	—	—	—
MESSE SOLENNELLE (Troisième) ...	1/6	—	—	—	—	—
MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0	—	—	—
Ditto (Sol-Fa) (Latin and English Words) ...	1/0	—	—	—	—	—
Ditto Parts II. and III. ...	1/6	—	—	—	—	—
Ditto Parts II. and III. (English Words) ...	1/6	—	—	—	—	—
Ditto REQUIEM MASS ...	1/6	2/0	—	—	—	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—	—	—	—
OUT OF DARKNESS ...	1/0	—	—	—	—	—
REDEMPTION (English Words) (Sol-Fa, 1/0) ...	2/6	3/0	5/0	—	—	—
Ditto (French Words) ...	0/4	—	—	—	—	—
Ditto (German Words) ...	10/0	—	—	—	—	—
Ditto Part I. ...	1/6	—	—	—	—	—
Ditto Parts II. and III. ... each	1/0	—	—	—	—	—

	Liter. Lower.	Paper. Lower.	Choir. Lower.	Choir. Upper.
<b>C. H. GRAUN.</b>				
PASSION OF OUR LORD (CHORUSES 1/0) ...	2/0	2/6	4/0	—
TE DEUM ...	2/0	2/6	4/0	—
<b>ALAN GRAY.</b>				
ARETHUSA ...	1/6	—	—	—
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MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	—	—	—
MY GOD, WHY HAST THOU (Sol-FA, 0/4) ...	0/6	—	—	—	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—	—	—	—
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—	—	—	—

				Paper Cover.	Paper Boards.	Clash Gilt.
<b>MENDELSSOHN (continued).</b>						
ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0			
Ditto (Choruses only) ... ..	1/0	1/6	—			
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0			
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—			
SON AND STRANGER ... ..	4/0	—	—			
THREE MOTETS FOR FEMALE VOICES (Ditto, Sol-Fa, 0/1, 0/2, and 0/2 each.)	1/0	—	—			
TO THE SONS OF ART (Male voices) (Sol-Fa, 0/3)	1/0	—	—			
WALPURGIS NIGHT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/8			
WHEN ISRAEL CUT OF EGYPT CAME ... ..	1/0	—	—			
(Ditto, Sol-Fa, 0/9)	0/6	—	—			
WHY RAGE FIERCELY THE HEATHEN (Ditto, Sol-Fa, 0/3)	0/6	—	—			
<b>R. D. METCALFE AND A. KENNEDY.</b>						
PRINCE FERDINAND (Operetta for children)	2/0	—	—			
(Ditto, Sol-Fa, 0/9)	—	—	—			
<b>MEYERBEER.</b>						
L'ETOILE DU NORD (Opera) ... ..	5/0	—	7/6			
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—			
Ditto (English) ... ..	1/0	—	—			
<b>A. MOFFAT.</b>						
BEE QUEEN (Operetta for children) (Sol-Fa, 0/6)	1/0	—	—			
CHRISTMAS DREAM (for children) (Sol-Fa, 0/4) ...	1/0	—	—			
<b>B. MOLIQUE.</b>						
ABRAHAM ... ..	3/0	3/6	5/0			
<b>J. A. MOONIE.</b>						
KILLIECRANKIE (Sol-Fa, 0/8) ... ..	1/6	—	—			
WOODLAND DREAM (children's voices) (Sol-Fa, 0/9)	2/0	—	—			
<b>HAROLD MOORE.</b>						
DARKEST HOUR (Sol-Fa, 0/9) ... ..	1/6	2/0	—			
<b>MOZART.</b>						
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..	1/6	—	—			
COSI' FAN TUTTE (Opera) ... ..	5/0	—	7/6			
DIE ZAUBERFLOETE (Opera) ... ..	3/6	—	5/0			
DON GIOVANNI (Opera) ... ..	3/6	—	5/0			
GLORY, HONOUR, PRAISE (Sol-Fa, 0/2) Third Motet	0/3	—	—			
HAVE MERCY, O LORD... .. Second Motet	0/3	—	—			
IL SERAGLIO (Opera) ... ..	3/6	—	5/0			
KING THAMOS ... ..	1/0	1/6	—			
LE NOZZE DI FIGARO (Opera) ... ..	3/6	—	5/0			
LITANIA DE VENERABILI ALTARIS (E2) ... ..	1/6	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (B2) ... ..	1/6	2/0	3/0			
MASS, IN B FLAT, No. 7 ... ..	1/0	—	—			
MASS, IN C, No. 1 (Latin and English) ... ..	1/0	1/6	2/6			
MASS, IN D MINOR, No. 15 ... ..	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-Fa, 1/0) ...	1/0	1/6	2/6			
MASS, IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-Fa, 0/9) ...	1/0	1/6	2/6			
Ditto (Choruses only) ... ..	0/8	—	—			
O GOD, WHEN THOU (Sol-Fa, 0/2) ... First Motet	0/3	—	—			
SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—			
<b>E. MUNDELLA.</b>						
VICTORY OF SONG (Female voices) ... ..	1/0	—	—			
<b>E. W. NAYLOR.</b>						
PAX DEI (A Song of Rest) ... ..	2/0	—	—			
<b>JOHN NAYLOR.</b>						
JEREMIAH ... ..	3/0	—	—			
<b>JOSEF NEŠVERA.</b>						
DE PROFUNDIS ... ..	2/6	—	—			
<b>STAFFORD NORTH.</b>						
IN THE MORNING (Sol-Fa, 0/8) ... ..	1/0	—	—			
<b>E. A. NUNN.</b>						
MASS, IN C ... ..	2/0	—	—			
<b>E. CUTHBERT NUNN.</b>						
FAIRY SLIPPER (Children's Operetta) (Sol-Fa, 0/8)	2/0	—	—			
VIA DOLOROSA ... ..	1/6	2/0	—			
<b>A. O'LEARY.</b>						
MASS OF ST. JOHN ... ..	1/6	—	—			
<b>REV. SIR FREDK. OUSELEY.</b>						
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—			
<b>PALESTRINA.</b>						
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—			
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—			
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—			
MISSA BREVIS ... ..	2/6	—	—			
MISSA "O ADMIRABILE COMMERCIUM" ... ..	2/6	—	—			
MISSA PAPÆ MARCELLI ... ..	2/0	—	—			
STAPAT MATER ... ..	1/6	—	—			
SURGE ILLUMINARE ... ..	1/0	—	—			
<b>H. W. PARKER.</b>						
HORA NOVISSIMA ... ..	3/6	4/0	—			
KOBOLDS ... ..	1/0	—	—			
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—			
WANDERER'S PSALM ... ..	2/6	—	—			
<b>C. H. H. PARRY.</b>						
AGAMEMNON (Greek Play) (Male voices) ...	3/0	—	—			
BEYOND THESE VOICES THERE IS PEACE ...	2/6	—	—			
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—			
BLEST PAIR OF SIRENS (Sol-Fa, 0/8) ... ..	1/0	—	—			
Ditto, English and German Words, 2 mark 50)	—	—	—			
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—			
ETON ... ..	2/0	—	—			
ETON MEMORIAL "ODE" ... ..	1/6	—	—			
GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—			
GOD IS OUR HOPE AND STRENGTH ... ..	1/6	—	—			
INVOCATION TO MUSIC ... ..	2/6	—	—			
JOB (CHORUSES ONLY, Sol-Fa, 1/0) ... ..	2/6	—	—			
JUDITH (CHORUSES ONLY, Sol-Fa, 2/0) ... ..	5/0	6/0	7/6			
KING SAUL (CHORUSES ONLY, Sol-Fa, 1/6) ...	5/0	6/0	7/6			
L'ALLEGRO (Sol-Fa, 1/6) ... ..	2/6	—	—			
LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—			
LOVE THAT CASTETH OUT FEAR ... ..	2/6	—	—			
MAGNIFICAT (Latin) ... ..	1/6	—	—			
ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0) ...	2/0	—	—			
ODE ON THE NATIVITY ... ..	2/0	2/6	4/0			
ODE TO MUSIC (Sol-Fa, 0/8) ... ..	1/6	—	—			
PIED PIPER OF HAMELIN (Sol-Fa, 1/0) ... ..	2/0	2/6	—			
PROMETHEUS UNBOUND ... ..	3/0	—	—			
SONG OF DARKNESS AND LIGHT (Sol-Fa, 0/9) ...	2/0	—	—			
SOUL'S RANSOM (A Psalm of the Poor) ... ..	2/0	—	—			
TE DEUM LAUDAMUS (Latin) ... ..	3/6	—	—			
TE DEUM LAUDAMUS (Coronation) ... ..	1/0	—	—			
TE DEUM LAUDAMUS (English Words) ... ..	2/6	—	—			
VISION OF LIFE (Sol-Fa, 1/0) ... ..	2/6	—	—			
VOCES CLAMANTUM (The voices of them that cry)	2/0	—	—			
WAR AND PEACE (CHORUSES, Sol-Fa, 1/6) ...	3/0	—	—			
<b>T. M. PATTISON.</b>						
ANCIENT MARINER ... ..	1/6	—	—			
LAY OF THE LAST MINSTREL ... ..	1/6	—	—			
LONDON CRIES ... ..	1/0	—	—			
MAY DAY ... ..	1/0	—	—			
MIRACLES OF CHRIST (Sol-Fa, 0/8) ... ..	1/0	—	—			
<b>A. L. PEACE.</b>						
ST. JOHN THE BAPTIST (Sol-Fa, 1/0) ... ..	2/6	—	—			
<b>PERGOLESI.</b>						
STABAT MATER (Female voices) (Sol-Fa, 0/8) ...	1/0	—	—			
<b>CIRO PINSUTI.</b>						
PHANTOMS—PANTASMI NELL' OMBRA ... ..	1/0	—	—			
<b>PERCY PITT.</b>						
HOHENLINDEN (Male voices) ... ..	1/6	—	—			
<b>JOHN POINTER.</b>						
SONG OF HAROLD HARFAGER (Male voices) (Sol-Fa, 0/8) ... ..	1/0	—	—			
<b>V. W. POPHAM.</b>						
EARLY SPRING ... ..	1/0	—	—			
<b>J. B. POWELL.</b>						
PANGE LINGUA (Sing, my tongue) ... ..	1/6	—	—			
<b>A. H. D. PRENDERGAST.</b>						
SECOND ADVENT ... ..	1/6	—	—			
<b>F. W. PRIEST.</b>						
CENTURION'S SERVANT ... ..	0/8	—	—			
<b>C. E. PRITCHARD.</b>						
KUNACEPA ... ..	4/0	—	—			
<b>E. PROUT.</b>						
DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—			
FREEDOM ... ..	1/0	—	—			
HEReward ... ..	4/0	—	—			
HUNDREDTH PSALM (Sol-Fa, 0/4) ... ..	1/0	—	—			
QUEEN AIMÉE (Female voices) ... ..	1/6	—	—			
RED CROSS KNIGHT (Sol-Fa, 2/0) ... ..	4/0	4/8	6/0			
<b>PURCELL.</b>						
DIDO AND ÆNEAS ... ..	2/6	—	—			
KING ARTHUR ... ..	2/0	—	—			
MASQUE IN "DIOCLESIAN" ... ..	2/0	—	—			
ODE ON ST. CECILIA'S DAY (Choruses, Sol-Fa, 0/8)	2/0	—	—			
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—			
TE DEUM (Edited by J. F. Bridge) (Sol-Fa, 0/8)	1/0	—	—			
Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—			
<b>G. RATHBONE.</b>						
ORPHEUS (Power of Music) (Children's voices) ...	1/6	—	—			
Ditto, Sol-Fa, 0/6 ... ..	—	—	—			
SINGING LEAVES (Children's Voices) (Sol-Fa, 0/6)	1/0	—	—			
VOGELWEID THE MINNESINGER (Children's voices) (Sol-Fa, 0/6) ... ..	1/0	—	—			
<b>F. J. READ.</b>						
ODE ... ..	1/6	—	—			
SONG OF HANNAH ... ..	1/0	—	—			
<b>J. F. H. READ.</b>						
DEATH OF YOUNG ROMILLY ... ..	1/6	—	—			

				Paper Cover.	Paper Back.	Chalk Title.
<b>DOUGLAS REDMAN.</b>						
COR UNUM VIA UNA (Female voices) ...	...	1/6	—	—	—	—
<b>C. T. REYNOLDS.</b>						
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	...	2/0	—	—	—	—
<b>ARTHUR RICHARDS.</b>						
PUNCH AND JUDY (Operetta for children) (Sol-FA, 0/6) ...	...	1/6	—	—	—	—
WAXWORK CARNAVAL (Operetta for children) ...	...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/6)	...	—	—	—	—	—
<b>J. V. ROBERTS.</b>						
JONAH ...	...	2/0	—	—	—	—
PASSION ...	...	1/6	2/0	—	—	—
<b>R. WALKER ROBSON.</b>						
CHRISTUS TRIUMPHATOR ...	...	3/6	—	—	—	—
<b>J. L. ROECKEL.</b>						
HOURS (Operetta for children) (Sol-FA, 0/9) ...	...	2/0	—	—	—	—
LITTLE SNOW-WHITE (Operetta for children) ...	...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/9)	...	—	—	—	—	—
SILVER PENNY (Operetta for children) (Sol-FA, 0/9) ...	...	2/0	—	—	—	—
<b>EDMUND ROGERS.</b>						
FOREST FLOWER (Female voices) ...	...	1/6	—	—	—	—
<b>ROLAND ROGERS.</b>						
FLORABEL (Female voices) (Sol-FA, 1/0) ...	...	1/6	—	—	—	—
PRAYER AND PRAISE ...	...	4/0	—	—	—	—
<b>F. ROLLASON.</b>						
STOOD THE MOURNFUL MOTHER WEEPING ...	...	1/6	—	—	—	—
<b>ROMBERG.</b>						
HARMONY OF THE SPHERES ...	...	1/0	—	—	—	—
LAY OF THE BELL (Sol-FA, 0/8) ...	...	1/0	1/6	2/6	—	—
TE DEUM ...	...	1/0	—	—	—	—
TRANSIENT AND THE ETERNAL (Sol-FA, 0/4) ...	...	1/0	—	—	—	—
<b>C. B. ROTHAM.</b>						
ANDROMEDA ...	...	2/6	—	—	—	—
<b>ROSSINI.</b>						
IL BARBIERE (Opera) ...	...	3/6	—	5/0	—	—
GUILLAUME TELL (Opera) ...	...	5/0	—	7/6	—	—
MOSES IN EGYPT ...	...	6/0	6/6	7/6	—	—
STABAT MATER (Sol-FA, 1/0) ...	...	1/0	1/6	2/6	—	—
(Ditto, CHORUSES ONLY) ...	...	0/6	1/0	—	—	—
<b>CHARLES B. RUTENBER.</b>						
DIVINE LOVE ...	...	2/6	—	—	—	—
<b>JOSEPH RYELANDT.</b>						
DE KOMST DES HEEREN (The coming of the Lord) ...	...	8/0	—	—	—	—
<b>ED. SACHS.</b>						
KING-CUPS ...	...	1/0	—	—	—	—
WATER LILIES ...	...	1/0	—	—	—	—
<b>C. SAINTON-DOLBY.</b>						
FLORIMEL (Female voices) ...	...	2/6	—	—	—	—
<b>CAMILLE SAINT-SAËNS.</b>						
HEAVENS DECLARE—CÆLI ENARRANT ...	...	1/6	—	—	—	—
THE PROMISED LAND ...	...	2/6	3/6	4/6	—	—
<b>W. H. SANGSTER.</b>						
ELYSIUM ...	...	1/0	—	—	—	—
<b>H. W. SCHARTAU.</b>						
CHRISTMAS HOLIDAYS (Children's voices) ...	...	0/6	—	—	—	—
<b>SCHUBERT.</b>						
COMMUNION SERVICE, IN A FLAT ...	...	2/0	—	3/6	—	—
(Ditto, IN B FLAT) ...	...	2/0	—	3/6	—	—
(Ditto, IN C) ...	...	2/0	—	3/6	—	—
(Ditto, IN E FLAT) ...	...	2/0	2/6	4/0	—	—
(Ditto, IN F) ...	...	2/0	—	3/6	—	—
(Ditto, IN G) ...	...	2/0	—	3/6	—	—
LAZARUS (Easter) ...	...	1/6	—	—	—	—
MASS, IN A FLAT ...	...	1/0	1/6	2/6	—	—
Do., IN B FLAT ...	...	1/0	1/6	2/6	—	—
Do., IN C ...	...	1/0	1/6	2/6	—	—
Do., IN E FLAT ...	...	2/0	2/6	4/0	—	—
Do., IN F (Sol-FA, 0/9) ...	...	1/0	1/6	2/6	—	—
Do., IN G ...	...	1/0	1/6	2/6	—	—
SONG OF MIRIAM (Sol-FA, 0/6) ...	...	1/0	—	—	—	—
(Ditto, Welsh Words, Sol-FA, 0/6) ...	...	—	—	—	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6) ...	...	1/0	—	—	—	—
<b>SCHUMANN.</b>						
ADVENT HYMN, "In Lowly Guise" ...	...	1/0	—	—	—	—
FAUST (Ditto, Part 3 only, 2/-) ...	...	3/0	3/6	6/0	—	—
GENOVEVA (Opera) ...	...	3/6	—	5/0	—	—
KING'S SON ...	...	1/0	—	—	—	—
LUCK OF EDENHALL (Male voices) (Sol-FA, 1/0) ...	...	1/0	—	—	—	—
MANFRED ...	...	1/0	—	—	—	—
MIGNON'S REQUIEM ...	...	1/0	—	—	—	—
MINSTREL'S CURSE ...	...	1/6	—	—	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	...	1/0	—	—	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	...	2/6	3/0	4/0	—	—
PILGRIMAGE OF THE ROSE ...	...	1/0	1/6	2/6	—	—
REQUIEM ...	...	2/0	—	2/6	—	—
SONG OF THE NIGHT ...	...	0/6	—	—	—	—
<b>H. SCHÜTZ.</b>						
PASSION OF OUR LORD ...	...	1/0	—	—	—	—
<b>BERTRAM LUARD-SELBY.</b>						
DYING SWAN ...	...	1/0	—	—	—	—
FAKENHAM GHOST ...	...	1/6	—	—	—	—
"HELENA IN TROAS" ...	...	3/6	—	—	—	—
SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ...	...	1/6	—	—	—	—
WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	...	1/6	—	—	—	—
<b>H. R. SHELLEY.</b>						
VEXILLA REGIS (The Royal Banners forward go) ...	...	2/6	—	—	—	—
<b>E. SILAS.</b>						
COMMUNION SERVICE, IN C ...	...	1/6	—	—	—	—
MASS, IN C ...	...	1/0	—	—	—	—
<b>HENRY SMART.</b>						
BRIDE OF DUNKERRON (Sol-FA, 1/0) ...	...	2/0	2/6	4/0	—	—
KING RENÉ'S DAUGHTER (Female voices) ...	...	1/6	—	—	—	—
(Ditto, Sol-FA, 0/6) ...	...	—	—	—	—	—
SING TO THE LORD ...	...	1/0	—	—	—	—
<b>J. M. SMETON.</b>						
ARIADNE (Sol-FA, 0/9) ...	...	2/0	—	—	—	—
CONNLA ...	...	2/6	—	—	—	—
KING ARTHUR (Sol-FA, 1/0) ...	...	2/6	—	—	—	—
<b>ALICE MARY SMITH.</b>						
ODE TO THE NORTH-EAST WIND ...	...	1/0	—	—	—	—
ODE TO THE PASSIONS ...	...	2/0	—	—	—	—
RED KING (Men's voices) ...	...	1/0	—	—	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) ...	...	1/0	—	—	—	—
(Ditto, Sol-FA, 0/6) ...	...	—	—	—	—	—
<b>E. M. SMYTH.</b>						
MASS, IN D ...	...	2/6	—	—	—	—
<b>A. SOMERVELL.</b>						
CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) ...	...	0/6	—	—	—	—
ELEGY ...	...	1/6	—	—	—	—
ENCHANTED PALACE (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/8) ...	...	—	—	—	—	—
FORSAKEN MERMAN (Sol-FA, 0/8) ...	...	1/6	—	—	—	—
KING THRUSHBEARD (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/8) ...	...	—	—	—	—	—
KNAVE OF HEARTS (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/8) ...	...	—	—	—	—	—
MASS, IN C MINOR ...	...	2/6	—	—	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	...	2/0	—	—	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	...	2/0	—	—	—	—
POWER OF SOUND (Sol-FA, 1/0) ...	...	2/0	—	—	—	—
PRINCESS ZARA (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/8) ...	...	—	—	—	—	—
SEVEN LAST WORDS ...	...	1/0	—	—	—	—
<b>R. SOMERVILLE.</b>						
'PRENTICE PILLAR (Opera) ...	...	2/0	—	—	—	—
<b>W. H. SPEER.</b>						
JACKDAW OF RHEIMS ...	...	2/0	—	—	—	—
LAY OF ST. CUTHBERT ...	...	2/0	—	—	—	—
<b>SPOHR.</b>						
CALVARY ...	...	2/6	3/0	4/0	—	—
CHRISTIAN'S PRAYER ...	...	1/0	1/6	2/6	—	—
FALL OF BABYLON ...	...	3/0	3/6	5/0	—	—
FROM THE DEEP I CALLED ...	...	0/6	—	—	—	—
GOD IS MY SHEPHERD ...	...	0/9	—	—	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ...	...	1/0	—	—	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	...	0/8	—	—	—	—
HYMN TO ST. CECILIA ...	...	1/0	—	—	—	—
JEHOVAH, LORD OF HOSTS ...	...	0/4	—	—	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	...	1/0	1/6	2/6	—	—
(Ditto, CHORUSES ONLY) ...	...	0/6	1/0	—	—	—
MASS (for 5 solo voices and double choir) ...	...	2/0	—	—	—	—
<b>JOHN STAINER.</b>						
CRUCIFIXION (Sol-FA, 0/9) ...	...	1/6	2/0	—	—	—
DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	...	1/6	2/0	—	—	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	...	2/0	2/6	4/0	—	—
<b>C. VILLIERS STANFORD.</b>						
BATTLE OF THE BALTIC ...	...	1/6	—	—	—	—
CARMEN SÆCULARE ...	...	1/6	—	—	—	—
COMMUNION SERVICE, IN G ...	...	2/6	—	—	—	—
EAST TO WEST ...	...	1/6	—	—	—	—
EDEN (Dramatic Oratorio) ...	...	5/0	6/0	7/6	—	—
EUMENIDES (Male voices) ...	...	3/0	—	—	—	—
GOD IS OUR HOPE (46th Psalm) ...	...	2/0	—	—	—	—
MASS, IN G MAJOR ...	...	2/6	—	—	—	—
REVENGE (Sol-FA, 0/9) ...	...	1/6	—	—	—	—
(Ditto, German Words, 2 Mark.) ...	...	—	—	—	—	—
VOYAGE OF MAELDUNE ...	...	2/6	3/0	4/0	—	—



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LAIRD O' COCKPEN (Sol-Fa, 0/6) ...	1/0	—	—	GOD WITH US ...	2/0	—	—
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SONG OF THE FATES ...	1/0	—	—	ST. ANDREW ...	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME ...	1/0	—	—	HYMN TO DIONYSUS ...	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE ...	1/0	—	—
MASS OF OUR LADY OF RANSOM ...	1/6	—	—	R. H. WALTHER.			
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GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—	COURT OF QUEEN SUMMERGOLD (Operetta for children) (Sol-Fa, 0/6) ...	1/0	—	—
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EXHIBITION ODE ...	1/0	—	—	WRECK OF THE HESPERUS ...	1/6	—	—
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THE DRUM (A Thanksgiving for Victory) (Sol-Fa, 0/9) ...	1/0	—	—	WEBER.			
T. W. SURETTE.				COMMUNION SERVICE, IN E FLAT ...	1/3	—	—
EVE OF ST. AGNES ...	2/0	—	—	DER PREISCHÜTZ (Opera) ...	3/6	—	5/0
W. TAYLOR.				Ditto Choruses only ...	1/6	—	—
ST. JOHN THE BAPTIST ...	—	4/0	—	EURYANTHE (Opera) ...	3/6	—	5/0
A. GORING THOMAS.				IN CONSTANT ORDER ...	1/0	1/6	—
SUN-WORSHIPPERS (Sol-Fa, 0/9) ...	1/0	—	—	JUBILEE CANTATA ...	1/0	1/6	2/6
D. THOMAS.				MASS IN E FLAT (Latin and English) ...	1/0	1/6	2/6
ELYN Y FAN (VAN LAKE) (Sol-Fa, 1/6) ...	3/6	—	—	Ditto, IN G (Latin and English) ...	3/6	—	5/0
E. H. THORNE.				OBERON (Opera) ...	1/0	—	—
BE MERCIFUL UNTO ME ...	1/0	—	—	PRECIOSA (Choruses only, 0/6) ...	1/0	—	—
G. W. TORRANCE.				THREE SEASONS ...	1/0	—	—
REVELATION ...	5/0	—	—	S. WESLEY.			
BERTHOLD TOURS.				DIXIT DOMINUS ...	1/0	—	—
FESTIVAL ODE ...	1/0	—	—	EXULTATE, DEO (Sing aloud with gladness) ...	0/6	—	—
HOME OF TITANIA (Female voices) ...	1/6	—	—	IN EXITU ISRAEL (English or Latin Words) ...	0/4	—	—
(Ditto, Sol-Fa, 0/6) ...	—	—	—	S. S. WESLEY.			
FERRIS TOZER.				O LORD, THOU ART MY GOD ...	1/0	—	—
BALAAH AND BALAK ...	2/6	—	—	FLORENCE E. WEST.			
IN THE DESERT AND IN THE GARDEN ...	1/6	2/0	—	MIDSUMMER'S DAY (Operetta for children) ...	1/6	—	—
(Ditto, Sol-Fa, 1/0) ...	—	—	—	(Ditto, Sol-Fa, 0/6) ...	—	—	—
KING NEPTUNE'S DAUGHTER (Female voices) ...	1/6	—	—	JOHN E. WEST.			
(Ditto, Sol-Fa, 0/6) ...	—	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ...	1/0	—	—
P. TSCHAIKOWSKY.				MAY-DAY REVELS (Children's voices) (Sol-Fa, 0/4) ...	1/6	—	—
NATURE AND LOVE (Female voices) (Sol-Fa, 0/4) ...	1/0	—	—	SHEPHERD-TIME AND HARVEST (Sol-Fa, 1/0) ...	2/0	—	—
CHRISTOFERO TYE.				SONG OF ZION ...	1/0	—	—
MISSA EUGE BONE ...	2/0	—	—	STORY OF BETHLEHEM (Sol-Fa, 0/9) ...	1/6	—	—
VAN BREE.				C. LEE WILLIAMS.			
ST. CECILIA'S DAY (Sol-Fa, 0/9) ...	1/0	1/6	2/6	FESTIVAL HYMN (Sol-Fa, 0/3) ...	0/8	—	—
VERDI.				GETHESEMANE ...	2/0	2/6	—
FERNANI (Opera) ...	3/6	—	5/0	HARVEST SONG ...	1/6	—	—
RIGOLETTO (Opera) ...	3/6	—	5/0	LAST NIGHT AT BETHANY (Sol-Fa, 1/0) ...	2/0	2/6	—
LA TRAVIATA (Opera) ...	3/6	—	5/0	A. E. WILSHIRE.			
IL TROVATORE (Opera) ...	3/6	—	5/0	GOD IS OUR HOPE (Psalm 46) ...	2/0	—	—
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CHARLES VINCENT.				MASS, IN D (Regina Cæli) ...	3/0	—	—
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VILLAGE QUEEN (Female voices) (Sol-Fa, 0/6) ...	1/6	—	—	CHAS. WOOD.			
A. L. VINGOE.				ODE TO THE WEST WIND ...	1/0	—	—
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W. S. VINNING.				GREYPORT LEGEND (1797) (Male voices) ...	1/0	—	—
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T. L. VITTORIA.				KING HAROLD (Sol-Fa, 0/5) ...	1/6	—	—
MISSA O QUAM GLORIOSUM (English words only) ...	1/6	—	—	OLD MAY-DAY (Female voices) (Sol-Fa, 0/6) ...	1/6	—	—
S. P. WADDINGTON.				E. M. WOOLLEY.			
JOHN GILPIN (Sol-Fa, 0/8) ...	2/0	—	—	CAPTIVE SOUL (Female voices and Tenor Solo) ...	1/6	—	—
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R. WAGNER.				BLESSED DAMOZEL ...	1/6	—	—
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Ditto Choruses only ...	2/0	—	—				
Ditto Act III. ...	1/6	—	—				
HOLY SUPPER OF THE APOSTLES ...	2/0	—	—				
LOHENGRIIN (Opera) ...	3/6	—	5/0				
Ditto Act I. ...	1/6	—	—				
Ditto Act III. ...	1/6	—	—				
Ditto Choruses only (Sol-Fa) ...	1/0	—	—				
TANNHÄUSER (Opera) ...	3/6	—	5/0				
Ditto Act II. ...	2/0	—	—				
Ditto Act III. ...	1/6	—	—				
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Vocal Score (Tonic Sol-fa, 15. 6d.)	2	6
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Wind Parts	2	9
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Wind Parts	11	3
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Wind Parts	11	3
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Wind Parts	6	0
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